



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

"The Southern Bell Telephone Company evidently decided that Mr. Ford's method of advertising through moving pictures was an excellent plan, and so conceived the idea of doing something similar. The Company wrote to the Drama League of America, asking the name of some organization that might be willing and able to put on, through the 'Movies', something of interest to the Schools. The Drama League named, in reply, our High School; apparently the League knew of no other School that has a dramatic club conducted along educational lines.

When the Telephone Company approached our School on the subject, our junior Latin teacher, who for two years has been head of the Dramatic Club, saw a long-coveted opportunity to produce a Latin pageant. She did, to be sure, offer to the Telephone Company an outline of a pageant setting forth the history of mathematics, as well as one based on Aeneid VI. The Company immediately selected the latter.

We had to work vigorously, since the pictures had to be made out of doors, and winter was coming. The pictures were made on Friday and Saturday, October 28-29. The moving picture people (the Harcot Educational Movie Company) declare that it is a good piece of work. Of course, all who see the film must remember that it is the work of schoolgirls, and of necessity was produced as inexpensively and as simply as possible. The dramatic work in this School is purely voluntary; it is not in any way part of the curriculum".

The Atlanta Journal, of November 7, devoted a full page to reproductions of seven scenes from this dramatization of Aeneid VI. These came out very well indeed. They represented a student as Orpheus, another as Rhadamanthus, and another as Weigher of Souls at the court of Minos. Two students were pictured together as "Grecian Women in the Mourning Fields". The other pictures represented groups, which, in the Journal, were designated as follows: The Death of Misenus, At the Gates of Orcus, At the Shrine of Apollo.

Some time after November 7, the films were run, at an afternoon and an evening performance, at the Auditorium in Atlanta. Considerable space was given to the performance by the newspapers; in fact, The Atlanta Journal devoted an editorial to them, under the caption "Hurrah for the G. H. S.". From the editorial two quotations may be made:

"Virgil was made pleasant instead of unpleasant, attractive instead of repellent, its difficulties minimized through the very realism of its characters and its story. In short, Virgil was introduced in its true guise—as one of the world's greatest books. . . .

The effect upon those who saw it at the Auditorium was not alone to please them by the mere entertainment of a charming story, but to awaken in all of them, old and young, an interest in the Classics that, in the case of the younger folk at least, will bear rich fruit".

From a special article in The Atlanta Journal, I quote the following paragraphs:

"The picture was made in and around Atlanta, in less than eight hours altogether, the pupils giving their spare time to the filming one Friday afternoon and Saturday morning. The work was voluntary; no 'make-up' was used; all the costumes, properties, and the like were created by the girls themselves.

And right there is the charm of the picture, the thing about it that places it in a class distinctive from any professional production. Here are no elaborate tricks of staging or camera work, no 'stars', no strained seeking for effect. It is utterly genuine, and, because it is the

work of high school girls, imbued with a spirit and inspiration for their subject, the very atmosphere of it that may be described as 'amateur' fits it, and strengthens it. Were it one whit greater or less than it is, the picture would not be so all satisfying".

In a letter dated December 5, Miss Printup writes as follows:

"The picture is done in sepia—the brown tones are quite attractive. The scenes on the banks of the Styx, however, are in a blue that lends just the right 'atmosphere' to them. These scenes are especially pretty and so are those portraying the burial of Misenus. The views of the Elysian Fields are truly realistic.

It was amusing when the line of heroes was passing before Aeneas and Anchises to hear the round of applause that greeted Julius Caesar. Augustus is indeed regal looking, but the girls read, in the English course, Shakespeare's play, Julius Caesar; the history classes become well acquainted with Caesar; and the Latin classes know him from much association with his ideas and the story of his exploits. For these reasons he was popular with his audience".

Though not strictly germane to the rest of this notice, I do not hesitate to append the closing remarks of Miss Printup's letter of December 5:

"You may be interested to know that in our School the commercial courses, so popular during the war because of the demand for stenographers and such, have lost favor, and the Latin classes are increasing in size".

C. K.

## THE CLASSICAL CLUB OF GREATER BOSTON

The annual meeting of The Classical Club of Greater Boston was held at Boston College, Chestnut Hill, on Saturday, May 13, with the following program: Prelection of a Latin Author in the Class Room, Rev. Phillip H. Burkett, S.J., Boston College; Forum: The Foreign Languages in the Curriculum of Secondary Schools, Mr. F. H. Nickerson, Superintendent of Schools, Medford (discussion opened by Professor A. H. Rice, of Boston University); The Practical Use in Teaching French of its Connection with Latin, Mr. F. H. Smith, of the Browne and Nichols School, Cambridge; Teaching of Literature in the French Lycée by the Explication of the Texts, Professor Andre Morize, of Harvard University.

Dr. Burkett's paper was of unusual interest, not only for its educational value, but because it brought prominently to the front the idea of *repetition*, a subject too often ignored by Latin teachers.

In the Forum discussion, Mr. Nickerson spoke upon the new plan for admission to College, proposed by the Committee on College Entrance Requirements of the New England Association of School Superintendents. Since Latin is not mentioned in these requirements, an animated discussion followed, in which Professor Rice, Professor Clifford H. Moore, of Harvard University, and Dr. Burkett took part.

The following officers for next year were elected: President, Rev. Willard Weed, of the Browne and Nichols School, Cambridge; Vice-Presidents, Dr. Ellen F. Pendleton, President of Wellesley College, Rev. William Devlin, S.J., President, Boston College, and Professor Alexander H. Rice, Boston University; Secretary, Clarence W. Gleason, Roxbury Latin School; Treasurer, Thornton Jenkins, Head Master, Malden High School; Censor, Albert S. Perkins, Dorchester High School.

ALBERT S. PERKINS, *Censor*.